

J.S. Bach
Cantata No. 170

Vergnügte Ruh, beliebte Seelenlust

(Aria.)

(Lento. $\text{♩} = 50.$)

The first system of the piano accompaniment, marked *mf*. It features a treble and bass staff in D major (two sharps) and 4/8 time. The right hand plays a flowing sixteenth-note melody, while the left hand provides a steady eighth-note accompaniment.

The second system of the piano accompaniment. The right hand continues its melodic line, and the left hand has a section labeled "L.H." (Left Hand) with a more active, sixteenth-note pattern.

The third system of the piano accompaniment. The right hand's melody is sustained, and the left hand continues with a consistent eighth-note accompaniment.

The fourth system of the piano accompaniment. The right hand's melody moves towards the end of the phrase, and the left hand maintains its accompaniment.

The fifth system, which includes the vocal entry. The vocal line is marked "Alto." and begins with the lyrics "Ver - gnüg - te Ruh, be -". The piano accompaniment continues beneath the vocal line.

Sün - den, wohl a - ber Himmels-Ein - tracht fin - den,

du stärkst al - lein die schwache Brust, du stärkst al -

lein - die schwa - che Brust, ver.gnüg - te Ruh, ver.gnüg - te -

Ruh, be - lieb - te See - len - lust, be - lieb - te See - len.

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lust.

mf

L.H.

Drum,

drum sol - len lau - ter Tu - gend - gaben in mei - nem Her - zen Woh - nung

p

Detailed description: This is a page of a musical score for J.S. Bach's Church Cantata BWV 170. It features a vocal line (Soprano) and a piano accompaniment. The key signature is D major (two sharps). The tempo/mood is marked 'lust.' (lively). The piano part includes dynamic markings 'mf' (mezzo-forte) and 'p' (piano). The lyrics are in German. The score is divided into five systems. The first system shows the vocal entry and the beginning of the piano accompaniment. The second and third systems continue the piano accompaniment with various textures. The fourth system introduces a drum part, indicated by the 'Drum,' marking. The fifth system shows the vocal line with the lyrics 'drum sol - len lau - ter Tu - gend - gaben in mei - nem Her - zen Woh - nung' and the piano accompaniment.

ha - ben. Ver - gnüg - te Ruh', — be - lieb - te See - len.

lust! Drum sol - len lau - ter Tu - gend - gaben in mei - nem

Her - zen Woh - nung ha - ben, drum, drum sol - len lau - ter Tu - gend.

ga - ben in meinem Her - zen Woh - nung ha - ben.

Vergnüg-te Ruh', — be - lieb-te See - len.

lust, vergnüg - te Ruh', — be - lieb-te See - len, lust, du stärkst al - lein die schwache

Brust, du stärkst — al - lein die schwache Brust, vergnüg-te

Ruh', — ver.gnüg - te — Ruh', — be - lieb - te See - len.

lust, be. lieb - te See. len. lust.

The musical score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staves. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The score is divided into two systems, each with three staves. The first system includes the vocal line and the piano accompaniment. The second system continues the piano accompaniment. The score ends with a double bar line and a repeat sign.

Recitativo.

Alto.

Alto.

Die Welt, das Sündenhaus, bricht nur in Höllen-lie-der aus und



sucht durch Hass und Neid des Satans Bild an sich zu tragen. Ihr Mund ist voller Ottergift.



der oft die Unschuld tödtlich trifft, und will allein von Racha, Racha sagen.



Ge-rechter Gott, wie weit ist doch der Mensch von dir ent-fer-net: du liebst, je-



doch sein Mund macht Fluch und Feindschaft kund und will den Nächsten nur mit Füßen treten. (kränken nur und höhnen.)



Ach! die-se Schuld ist schwerlich zu ver-be-ten. (ver-söh-nen.)

(Aria.)

Adagio. (♩ = 54.)

The first system of the piano accompaniment consists of two staves. The right hand features a complex, flowing melody with many sixteenth and thirty-second notes, often beamed together. The left hand provides a harmonic foundation with a steady eighth-note pattern. The music is in G major (one sharp) and 3/4 time. A dynamic marking of *mf* (mezzo-forte) is present at the beginning of the first staff.

The second system of the piano accompaniment continues the musical texture. The right hand's melody remains intricate, with frequent trills and grace notes. The left hand maintains its rhythmic accompaniment. The dynamic marking *p* (piano) appears at the end of the system.

The third system of the piano accompaniment concludes the piece. The right hand's melody resolves to a final cadence, while the left hand's accompaniment also comes to a rest. The overall mood is one of gentle sorrow, as indicated by the lyrics.

Alto.

Wie jammern mich doch die ver-

kehr - - ten Her-zen, die dir, mein Gott, so sehr zu wi - der

sein, die dir, mein Gott, so sehr, mein Gott, so sehr zu wi - der

sein. Ich zitt' - re recht - und füh - le tau - send

Schmer - zen, tau - send

Schmerzen, wenn sie sich nur an Rach',

an Rach und Hass, an Rach und Hass er.

freun, wenn sie sich nur an Rach und Hass er.

freun.

Gerechter Gott, was magst du doch ge-den-ken, was magst du doch ge-den-

ken, doch ge - den

ken, wenn sie al - lein mit

rech - ten Sa - tans-Rän

ken dein schar - fes Strafgebot so frech,

deinscharfes Straf - ge - bot -

so frechverlacht, deinscharfesStrafge.

bot - so frechverlacht.

Ach! ohneZweifelhast du so ge -

The musical score is for a church cantata by J.S. Bach, BWV 170. It features a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is common time (C). The lyrics are in German. The score is divided into five systems. The first system shows the vocal line entering with the lyrics 'deinscharfes Straf - ge - bot -'. The piano accompaniment consists of a flowing sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand. The second system continues the vocal line with 'so frechverlacht, deinscharfesStrafge.' and the piano accompaniment. The third system shows the vocal line with 'bot - so frechverlacht.' and the piano accompaniment. The fourth system shows the vocal line with 'Ach! ohneZweifelhast du so ge -' and the piano accompaniment. The fifth system shows the vocal line with 'Ach! ohneZweifelhast du so ge -' and the piano accompaniment. The piano accompaniment features a complex, rhythmic pattern in the right hand, often with triplets and sixteenth notes, and a more stable bass line in the left hand.

dacht, oh-ne Zwei-fel hast du so ge-dacht: Wie jam-mern mich doch die ver-kehr-ten

Herzen, wie jam- - - - - mern mich doch

die ver-kehr- - - - - ten Herzen, wie jam- - - mern mich doch

die ver-kehr- - - - - ten Herzen, wie jam-mern mich doch

die ver-kehr-ten Her-zen!

Recitativo.

Dal Segno.

Alto.

Wer sollte sich denn nach wohl hier zu leben wünschen, wenn man nur Hass und

Un-ge-nach (für) sei-ne Liabe sieht? Doch weil ich auch den Feind wie meinen besten

Freund nach Gottes Vorschrift lieben soll, so flieht mein Herze Zorn und

Groll und wünscht allein bei Gott zu leben, derselbst die Li-be heisst. Ach,

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wie leid ist mir das -
mir e. kelt mehr zu -

Le. ben,) lo. ben, drum nimm mich, Je - su, hin, (wie leid ist mir das Le. ben, wie mir e. kelt mehr zu le - ben, mir

leid ist mir das Le. ben, wie leid ist mir das Le. ben,) e. kelt mehr zu le - ben, mir e. kelt mehr zu le. ben, drum nimm mich, Je. su,

hin, (wie leid ist mir das Le. ben, das Le. - ben, das le - - ben, mir e. kelt mehr zu le - ben, zu le - - ben,

wie leid ist mir das Le - ben,
mir e - kelt mehr zu le - ben, drun - nimm mich. Je - su.

hin.

(Wie leid ist mir das Le -
Mir e - kelt mehr zu le -

ben, mir das Le - ben, wie leid ist mir das Le ben,)
 - ben, mehr zu le - ben, mir e - kelt mehr zu le - ben, drum nimm mich, Je - su,

(wie leid ist mir das Le - ben, das Le - - ben,
 hin, mir e - kelt mehr zu le - ben, zu le - - ben,

wie leid ist mir das Le - ben,)
 mir e - kelt mehr zu le - ben, drum nimm mich, Jesu,

hin.

The image displays a page from a musical score for J.S. Bach's Church Cantata BWV 170. It features a vocal line (soprano or alto) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are in German, and the music includes various dynamic markings such as *mf* (mezzo-forte) and *p* (piano).

The lyrics are as follows:

Mir graut vor allen Sün - - den, lass
 mich dies Wohnhaus fin - - den, wo selbst ich ru - hig bin, wo - selbst,
 wo selbst ich ru - - hig - - bin.

mir graut vor al - len

Sun - den, lass mich dies Wohn - haus fin - den, wo -

selbst ich ru - hig bin, woselbst, wo selbst ich ru -

hig bin.

Da Capo.